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Kate Matthews, Photographer

Norma Prendergast

The current interest in photography as an art form has brought to our attention the previously neglected work of a number of photographers. Amongst those artists who have gained increasing recognition is Kate Matthews of Pewee Valley, Kentucky. A few of her photographs were exhibited as part of the "Photography in America" display at the Whitney Museum of American Art in 1974, and pictures by her were included in an exhibition on women photographers at the San Francisco Museum of Art. Her work is interesting not only because it is of high quality but also because the fantasy world she photographed brings us face to face with our own assumptions about photography.

Kate Matthews was born 13 August 1870 in New Albany, Indiana, the eighth of nine children.¹ Her father, Lucien Matthews, had originally been manager of the Pullman Car plant in Indianapolis, but at the time of Kate's birth he was employed at a car works in Louisville. When Kate was still young, he purchased a large Victorian-style house in Pewee Valley, Kentucky, a town which even today remains relatively untouched by the nearby metropolis of Louisville. It is a charming collection of nineteenth century houses set amidst rolling lawns and shaded by giant old trees, and it retains a strong Southern flavor. During the Civil War, Kentucky was a border state in every sense of the word. While it remained officially within the Union, there were pockets of staunch Confederates throughout the region. Pewee Valley seems to have been one such community. A large Confederate cemetery there is the last reminder of the home for Confederate soldiers once located on the outskirts of the town. This heritage had a profound effect on Kate Matthews and her work.

While Kate was still quite young she suffered a bout of whooping cough, after which she was thought to be too delicate to attend regular school. She was also bothered by eye troubles, which may have been due to her illness.² As a result, she was not sent to school with the other children but was educated at home. She was

excused from family chores because of her health; consequently she had considerable free time. Contrary to what one might expect of a delicate child, she seems to have been something of a tomboy, preferring short hair and boots to more feminine attire.³ Despite occasional suggestions from her family that she try to act ladylike, she seems to have been allowed to follow her own interests with a minimum of outside interference.

When she was in her teens, she was invited to Vermont to spend the summer with an older sister, Lilian, who was married to Charles Barrow Fletcher. Lilian and Charles were concerned that Kate, who had few interests outside her home, might be overly shy and reserved. Fearing that she was lonely, they wished to introduce her to new people and new surroundings in hopes that she would become more outgoing.

Charles Fletcher was a camera enthusiast, and while Kate was in Vermont he introduced her to the mysteries of photography. At the time photography was still a fairly unusual hobby, especially for a woman. Kate seems to have enjoyed it, for she continued to take pictures under the tutelage of her brother-in-law. According to family tradition, her first photograph was of her four nieces and nephews pulling sleds.⁴ The back of this print is inscribed with suggestions from Charles about focusing and exposure time. Then, as later, Kate developed and printed all her own photographs.

At Charles Fletcher's suggestion, Kate's father bought her professional photographic equipment, while he was on a trip to New York in 1886.⁵ The camera he purchased was a view camera equipped with a tripod and fine lens. He also purchased a number of five-by-eight glass plates, a size she continued to use until they were no longer available. She then switched to a five-by-seven format. The camera was not equipped with a shutter but instead had a lens cap. Therefore Kate had to rely on her own judgement for the exposure time.⁶ For printing she seems to have used at least two kinds of paper, a platinotype and a red Aristotype.⁷ The platinotype paper resulted in a photographic image of platinum black, obtained through the reduction of platinum salt by a developer containing iron salt. The soft effect produced with this paper was regarded as a close approximation of a wash drawing.⁸ Aristotype paper, on the other hand, was a collodion silver chloride paper. It gave excellent results and was much used for professional work.⁹ However, both these papers were printed by daylight rather than by artificial light, a tricky business as the intensity of daylight

varies. Therefore, both in exposing and in printing the photographs Kate had to rely on an almost instinctive feeling for light as well as on the scientific principles of photography.

Kate seems to have early taken an avid interest in photography, for by 1895 she was competent enough to be sending photographs for criticism to *The American Amateur Photographer*, which was edited by Alfred Stieglitz and F. O. Beach. In that year she was also the subject of an article on women artists in *Southern Magazine*. It would be difficult to determine what training in photography Kate received beyond the early advice of Charles Fletcher. The sophistication of her work suggests that she was given additional instruction, but we can be sure only that she obtained a knowledge of current trends which could itself have influenced her.¹⁰ Her submission of prints to Stieglitz and her views, presented in *Southern Magazine*, are evidence of her familiarity with contemporary photography.

Miss Matthews was definitely not working in a vacuum. In the period from 1898 to 1910 she entered a great number of photographic contests both on the local level, at fairs and art shows, and on the national level, in magazines like *Youth's Companion*, *Illustrated American*, *Forward*, *The Brown Book of Boston*, and *Burr McIntosh Monthly*.¹¹ Later, according to family tradition, she corresponded with well-known photographers including Edward Steichen. She was obviously a sophisticated amateur who took her work seriously.

The term amateur actually applies to Miss Matthews only in the sense that she did not earn her living by photography. She entered contests in order to win cash prizes but she could hardly have supported herself in that manner. For the publication of her photographs in *Vogue*, *Cosmopolitan*, *Ladies Home Journal* and *Good Housekeeping*, she presumably received small payments.¹² Her only other commercial work was a series of photographs made in connection with the Little Colonel books, and a photograph sold to the Old Mill Flour Company for use in an advertisement.¹³ According to her family, she disliked working for others and preferred to work on her own.¹⁴

The article about Kate Matthews in *Southern Magazine* is significant, because it contains the only available statements of her views on photography and art. Furthermore, it reflects the attitude of the time towards photography in general and women photographers in particular.



Fig. 1 "Mary Johnston: Lilies" All photographs are courtesy of the Kate Matthews Collection, University of Louisville Photographic Archives.



Fig. 2 "Jessie Joy"



Fig. 3 "Betty"



Fig. 4 "Kate Matthews"

The title, "Kate Matthews, Camera Artist," is revealing in that it informs the reader that the subject of the article is not just a photographer but an artist. Photographers had long argued that photography should be considered a fine art along with painting and sculpture and not just a mechanical operation. As proof of their claim, many photographers attempted to imitate paintings. Kate Matthews was working in that tradition. Her use of platinotype paper with its similarity to wash drawings—"Rembrandt effects" the article calls them—and her penchant for blurred outlines framing her works are signs of this attitude. Certainly the blurred outlines were associated with the pictorialists, those who attempted to imitate painting, as opposed to the naturalists, the followers of Peter Henry Emerson (1856-1936), who urged a return to the precision and clarity of the early photographers.

The article states that a new trend among photographers in New York was the reproduction in pose or feeling of famous portraits. Kate Matthews developed this into a fresh genre, character photography. She defines this new art form as having illustrative intent. One has only to think of the nineteenth century narrative painters to understand why she would claim this as a proper goal for photography. The photograph entitled "Lost in Dreams" that accompanies the article is of a girl wearing a vaguely antique garment sitting on a flight of steps. The article refers to the photograph, for reasons not made clear, as a "typical Southern study" but the whole ambience is closer in feeling to works by painters like Lord Leighton, Alma-Tadema and A. J. Moore. Thus Miss Matthews's claims for photography as a fine art seem to rest at least in part on its ability to appropriate the subject matter and imitate the effects of painting.

The title of the section of the magazine in which this article appears is "The Bachelor Maid in Art." The whole thrust of the introductory paragraphs is that photography is one field of art eminently suited to women. "It is an art in which the technical points can readily be acquired and nearly all women possess, far more frequently than men, the requisite discernment of possibilities, the eye for pose and the artistic judgment for detail and execution."¹⁵ The article goes on to assure us that no long period of apprenticeship is necessary. "In this profession, also, women who have the artistic ardor and artistic sense without the creative power of brush, graving tool or chisel, can satisfy those instincts and enlist

themselves among the myriad beauty-makers of the world."¹⁶ Whether Miss Matthews would have agreed that photography was a kind of stopgap suited to those lacking in the traditional artistic skills is debatable. Nevertheless, she too may have believed that women have a special artistic sensitivity. Certainly the fact that she was a woman influenced her work both in terms of what she photographed and how she photographed it.

Her subjects tended to revolve around traditional feminine concerns: women, children, church and home. Her sitters were almost invariably other women. The few photographs she made of men show either members of her family (Nos. 53, 55, 64, 24) or various shabbily garbed local characters obviously chosen for their picturesque appearance (Nos. 90, 105, 112). Sometimes she photographed members of her family as characters in a story she wished to illustrate. A young man carves his sweetheart's initials into a tree (No. 89); a youth measures the height of his girl friend against an old tree (No. 8); or a soldier says a poignant farewell to his beloved (No. 40). The subject of these works is romantic love, love in which it is the woman who is the passive object of the man's ardent attentions. This view of the relationship between men and women is traditional, especially in the South, where women are often regarded as ethereal beings to be protected from the crude realities of life. Kate, as the inheritor of that tradition through her lifelong ties with Pewee Valley, undoubtedly shared the ideology. Her outlook remained essentially "feminine" despite her tomboy appearance.

By seeing others in terms of their roles rather than as individuals, Miss Matthews was able to accomplish one of her goals, that is, to develop "character photography, with illustrative intent." She seems to have meant that the photographs would somehow tell a story about the sitter. She sought to do this by means of a work of art's ability to evoke a whole train of thought through the association of ideas. For example, a painting of a medieval castle calls forth images of knights and chivalry, a ruin may bring to mind some thought of life's mutability. The concept of the association of ideas extends back into the eighteenth century with the writings of men like Archibald Alison and continues into the nineteenth century in the works of the romantic poets. To be effective this concept requires that the artist and the viewer share a set of images and associations. Therefore by including within the work of art stereotypical images one can seek to communicate

something about the circumstances and character of the sitter. The hope is that the work of art will be as richly evocative as a novel.

For Miss Matthews the ideas associated with a particular image are of primary importance. Thus she perceives her sitters in terms of roles, especially literary roles, rather than viewing them directly as individuals. In the photograph of the young soldier saying farewell to his love (No. 40) the characters of the participants themselves are irrelevant; what is important is the train of ideas brought forth by the image of young lovers parting. This tendency to see people around her in terms of roles and to reinforce that image by props is one of the foremost characteristics of Miss Matthews's work. Sometimes the roles she assigns her sitters are those of characters in novels. On other occasions they seem to represent stereotypical images of the Old South.

Often when she takes a photograph that is not meant to be an illustration of a particular literary work, she gives the picture a title that increases its associative significance. For example, a fairly straightforward study of a black man is entitled "Old Black Joe" (No. 103), thereby enriching our perception of the photograph with images of the cotton fields of the South, the patience of blacks and their naive religious faith as set forth in the popular song. None of these ideas is inherent in the photograph; instead, they are all called forth by the titles alone. Another photograph of a black woman is called "Praise de Lord" (No. 102). While the title may serve in part to explain the woman's gesture, one feels that it is rather arbitrary and that any number of other titles would serve as well. Again, we are meant to see the woman as a symbol of the religious devotion of blacks, not as an individual. Further, this perception is reinforced by the use of dialect, the substitution of "de" for "the" in the title.

In some cases the title serves only to identify the print. However, there are usually elements within the work itself that are meant to call forth certain ideas. For instance in the fine work, "Mary Johnston: Lilies" (Fig. 1, No. 5) the title is descriptive. Nevertheless we are asked to associate the two things: the young woman and the lilies. The image reinforces that association as Mary's dress glows in the sunlight in the same way the lilies do. The girl thereby acquires in our minds those characteristics of beauty and purity that we associate with lilies. The same is true of a similar work of a bride in a lily garden, "Miss Alice Malone" (No. 6).

This inclination to set up a whole train of associations is brought

home by Mrs. Brackett's comment, "She looks like a lily herself but you wonder if this was before or after the ceremony."¹⁷ Mrs. Brackett has made the obvious assumption that the photograph is of a real event, a wedding that actually took place. The tendency of reality to intrude on our perceptions, as in our wondering about the circumstances surrounding the taking of a photograph, is characteristic of the art of photography. For underlying our reaction to any photograph is our virtually unconscious assumption that a photograph only presents that which is true, a slice of time, an actual event. As Kirk Varnedoe has pointed out, that assumption itself may only be an index of the extent to which we have been conditioned to accept the particular set of conventions presented by a photograph as an absolutely accurate and verifiable image of reality.¹⁸

There is also an implicit assumption that the photographer must wrest his image from the world "out there" through a process that requires an accurate rendering of visible reality. As George Bernard Shaw suggests, the difference between a painter attempting to depict Shakespeare's Juliet using a model, and a photographer doing the same thing, is that the painter leaves out a good deal of the essentially truthful part. "He looks at the girl, but does not see much of her; he paints the Julietty part of her. But the camera sees everything in the most provoking way, and although the photographer may begin to blot out whatever is not Juliet . . . it is still not Juliet."¹⁹ Perhaps this is the problem that leads Creighton Gilbert to state in his catalogue for a Kate Matthews exhibition, "Therefore, along with the sentiments, the lilies and the sofas, we are presented in hard focus with the unpainted fence behind which the picturesque bonneted woman stands, the plain kitchen table which is the cute little boy's environment, and the touch of the macabre that we find in Victorian purity and Victorian plush. There is at first glance a strange friction between the rugged and the sentimental, but they merge in what Miss Kate Matthews's lens has seen."²⁰ The friction is not so much between the rugged and the sentimental as between what we perceive to be reality and what we believe is fantasy.

Shaw also states, "It is one thing not to see the truth and not to know that you are leaving it out and it is another to go and deliberately falsify what you have done."²¹ While in a sense Miss Matthews falsifies the image of reality by dressing up her sitters, she really does seem to be unaware that she is not seeing the truth

or at best is seeing only a partial truth. She truly believes in the sentimental images she is creating. Perhaps we sense the sincerity of her belief because her vision is so consistent. The children are always cute, the men are always fond lovers, the blacks are always good-natured, and the women are always gracious southern ladies.

The irony is that she often includes the truth when she attempts to idealize the image. For along with the elegant surroundings in which Jessie Joy sits (Fig. 2, No. 3) the paintings, the model of Hiram Powers's "Greek Slave" and the other allusions to a cultured existence, we see the wrinkled lace curtains and the temporary rod on which they are hung. Kate sets out to photograph her personal vision and is unaware that her attempt to recreate her imaginary world has been undercut by the lens of her camera. This disjuncture between image and reality is enhanced by our belief that the camera is a naive eye that simply records. To see the props that simulate Miss Matthews's imaginary world gives us the uneasy feeling of being "behind the scenes." Nevertheless, it is the odd disjuncture between illusion and reality that gives her work much of its appeal.

Kate Matthews's penchant for sentimentalizing life in Pewee Valley was reinforced by her association with the author, Annie Fellows Johnston. Mrs. Johnston moved to Pewee Valley permanently in 1898 to be near her step-daughter, Mary Johnston.²² Mrs. Johnston and the Matthews family were close friends but the way they became acquainted is not known. However, Mrs. Johnston, like the Matthewses, came from Indiana so she may have known them before moving to Kentucky. Whether or not this is true, it is part of the Matthews family tradition that Mrs. Johnston spent at least part of the time she was writing her books in their household.²³ This relationship had an important effect on Kate Matthews's life both on a practical and on a philosophical level.

On the practical side, it brought her a measure of fame. Perhaps Mrs. Johnston's most famous book is *The Little Colonel*, first published in 1895. The characters in it were loosely based on some of the inhabitants of Pewee Valley. The Little Colonel was Hattie Cochran, the granddaughter of a Confederate officer living in Pewee Valley. Miss Matthews's photograph of the Little Colonel (No. 94) formed the frontispiece of the original edition of Mrs. Johnston's book. The novel was so popular that a series of Little Colonel books followed.

The success of *The Little Colonel* apparently affected Miss Matthews, as around 1898 or 1900 she took a number of

photographs of characters from the novel (Nos. 8, 10, 46, 47), for example, the portrait of the character "Betty" (Fig. 3, No. 2). She also made portraits of Annie Fellows Johnston and Hattie Cochran (Nos. 19, 37, 38) as well as pictures of pertinent homes in Pewee Valley such as The Beeches (Nos. 23, 13, 21), the home of Mrs. Johnston, and The Locusts (No. 28) the setting of *The Little Colonel*. Later some of these photographs were used to illustrate Mrs. Johnston's autobiography, *The Land of the Little Colonel*. They may have served other purposes as well, for the collection in the University of Louisville Photographic Archives has several photographs printed as postcards. Mrs. Johnston apparently received a good deal of fan mail in conjunction with her books and since the scenes and characters in the stories were based on actual places and people, Pewee Valley became something of a site of pilgrimage and Hattie Cochran and her friends gained a certain amount of fame. Perhaps the postcards were used by Miss Matthews and others to answer the mail they received from readers of *The Little Colonel*. In any case, the name of Kate Matthews became inextricably entwined with *The Little Colonel* and continued to be so for much of the remainder of her life.

The Little Colonel is a story in the same vein as *Little Lord Fauntleroy* (1886) except that the main character, the Little Colonel, is a girl and the aristocracy described is that of the Old South rather than of England. The tale is of a child who is able to reunite her mother and her grandfather, the Old Colonel, through her naively winning ways. Her mother had been banished from the family home, The Locusts, for committing the unforgivable sin of marrying a Yankee. She had since suffered something of a decline in fortune due to the unlucky investments of her husband, a circumstance that turns out to be illusory as the investments pay off handsomely in the end. But before that happens the proud but poor mother has returned to her hometown to live in a house inherited from her mother, while she awaits the return of her husband from the West. It is under these circumstances that the aggressively winsome Little Colonel and the crusty, proud Old Colonel meet. Needless to say, all ends happily with the tearful reunion of all the parties thanks to the intervention of the Little Colonel. To present day readers, the characters are so saccharine, the Confederacy so idealized, and the attitude towards blacks so condescending that the novel borders on being offensive.

However, for Miss Matthews this view may have seemed quite

real, because as a resident of Pewee Valley she no doubt inherited similar notions about life in the South. Reading the novel based on people and places she knew could only reinforce her already sentimental view of life. Further, in taking the photographs for *The Land of the Little Colonel*, Miss Matthews was invited to regard the people she was photographing not as individuals, but as characters in a novel, a very sentimental novel at that. Before we condemn Miss Matthews as hopelessly romantic, we would do well to remember that the age in which she was living was notorious for its sentimentality. Certainly Julia Margaret Cameron's dress-up photographs were sometimes equally maudlin and one has only to recall the mawkish works of Henry Peach Robinson and Oscar G. Rejlander to realize that this phenomenon was not confined to women. In any case, Miss Matthews's association with Mrs. Johnston did nothing to counteract the tendencies already present in her work to perceive people as if they were characters and to idealize a way of life that probably never existed.

Because of these tendencies, even in her portraits she does not appear interested in penetrating to the inner lives of the sitters. Instead she sees them in terms of their outward appearance, their surroundings, and their activities. Unlike Julia Margaret Cameron, she never looks beyond the social mask. Her fine photograph of Jessie Joy (Fig. 2, No. 3) is a case in point. We know Jessie Joy through the material goods that surround her. We can see that she is cultured by the paintings on the wall, the small copy of a famous sculpture, and the tasteful arrangement of flowers on the table. Further, judging by her elegant gown and by the fact that she has the leisure to engage in a decorous pastime like reading, we assume that she must be a lady. The point is that we know only so much of Jessie Joy as Kate Matthews has chosen to present to us. The real character of the woman remains a mystery, a mystery that the photographer was not interested in solving.

Her sitters are always acutely aware they are being photographed. This is due, in part, to the camera techniques she preferred. Miss Matthews always used a large view camera. Friends and relatives often sent her other kinds of cameras no doubt thinking that a hand held camera would be much easier for her to manage than the bulky, old camera with its tripod that she had been using for so long. However, after trying the new cameras, she invariably rejected them as unsuitable to her needs, as indeed they were.²⁴ The candid shot, so much the forte of the small, portable

cameras, simply did not interest her. To Kate Matthews, Henri Cartier-Bresson's search for the "decisive moment" would have had no appeal. What she wished to do was not to record life in the instant it happened, but rather to photograph life as she wished it to be. In order to accomplish that she had to manipulate the environment and carefully pose her sitters.

It is impossible to date most of Miss Matthews's photographs on the basis of currently available information. However, few of those that remain could have been made much past the 1940s when she would have been in her seventies. In later life (she died in 1956), she apparently ceased taking pictures and concentrated on painting.²⁵ When she was young, she had used oil paints to hand-color some of her photographs but had abandoned the practice as unsatisfactory. Despite her early interest in the possibilities of color, she disdained color film when it became available.²⁶ No doubt her preference for her old view camera with its glass plates had something to do with her decision to continue making black and white photographs.

Because of the paucity of dated photographs, it is difficult to trace a line of development in Miss Matthews's work. However, from the works that are dated, we can determine a few changes that took place over the years. In general her work can be divided into three categories: portraits, genre scenes and landscapes. There are changes in each of these categories except the genre scenes, which seem to disappear completely.

In the later portraits the sitter takes up a greater portion of the picture surface than in the earlier portraits; the emphasis shifts from the environment, which somehow explains the sitter, to a closer view of the person. This shift is not altogether successful, for many of the later portraits (Nos. 17, 62, 63, 67) lack the charm and appeal of her early works like "Jessie Joy" and appear commonplace by comparison. Perhaps this is because Miss Matthews lacked insight into other people. When she could not create a personality for them by means of their surroundings, the pictures did not have individuality.

In her landscapes there seems to be a growing appreciation of the formal qualities of a photograph. Her early landscapes are portraits of homes that were familiar to her (Nos. 13, 21, 23) or picturesque views of the surrounding countryside (No. 116). Later she is still photographing familiar scenes but she seems much more aware than she was earlier of the relationship between the abstract patterns

created by man-made structures and the irregular forms of nature. An early work like "Ashland Avenue" (No. 78) is essentially a record of the scene. Later her approach is more sophisticated as in her study of the gate at Clovercroft (No. 97). Here she is still recording a particular view, but she is sensitive to the interplay of the smooth geometric forms of the gate against the complex textures of trees and grass. There is also an increased sensitivity to the effects of light and shade.

This sensitivity to light is one of the finest qualities of Miss Matthews's work. The light in works like "Jessie Joy" (Fig. 2) and "Mary Johnston: Lilies" (Fig. 1) is almost palpable. In "Jessie Joy" it plays across the room picking out forms from the rich black to create a quiet lyrical rhythm. The soft highlights in "Mary Johnston: Lilies" gleam against the background, enhancing the gentle mood of the work. "Betty" (Fig. 3), with its strong contrasts of black and white, is enlivened by the light glinting off the rich textures and patterns of the rug and cloth. The stark contrast of dark against light in Kate Matthews's self-portrait (Fig. 4, No. 26) points up the gawkiness and angularity of the figure and focuses unremittingly on it to create a forceful image.

While we could possibly fault Miss Matthews for her sentimentality, the fact is that she had a fine eye for what makes a good photograph. In her attempt to bring to life her inner vision of the world she was able to create compelling images. A few of her photographs are uninteresting, but many of them are of such excellent quality as to make them well worth our close attention.

NOTES

¹Mrs. Lilian Fletcher Brackett, "A Recollection of Kate Matthews, 1870-1956," a copy of an address delivered to the Oldham County Historical Society, 31 May 1974, p. 1. The copy, along with Kate Matthews's photographs is in the Kate Matthews Collection of the University of Louisville Photographic Archives.

²Mrs. Lilian Brackett, Kate Matthews's niece, mentioned in a personal interview with the author on 7 July 1975 that Kate had an eye which turned out, a problem that was corrected. Nevertheless that eye remained weak the rest of her life.

³Mrs. Brackett compared her to the character of "Jo" in *Little Women* by Louisa May Alcott (Personal interview with Mrs. Lilian Brackett, 7 July 1975).

⁴Lilian Brackett, "A Recollection," p. 1.

⁵"As the Years Pass By She Stays in Focus," *The Courier-Journal*, 19 Sept. 1954, p. 54.

⁶This is probably the camera pictured in her self-portrait (Fig. 4, No. 26). In this article the print numbers refer to the numbers used by the University of Louisville Photographic Archives to identify the prints in their collection.

⁷"Kate Matthews, Camera Artist," *Southern Magazine*, 5 (Feb. 1895), 509. *The American Amateur Photographer*, 7 (Jan. 1895), 41.

⁸"Kate Matthews, Camera Artist," p. 509.

⁹C. E. Mees, *From Dry Plates to Ektachrome Film* (New York: Ziff-Davis, 1961), p. 16.

¹⁰The problem is exacerbated by the fact that her letters have disappeared. Her house, Clovercroft, which supposedly contained a number of her photographs as well as papers and memorabilia, burnt down shortly after her death in 1956.

¹¹"As the Years Pass By," p. 54.

¹²"As the Years Pass By," p. 55.

¹³Personal interview with Richard Duncan, 6 June 1975.

¹⁴Interview with Lilian Brackett.

¹⁵"Kate Matthews, Camera Artist," p. 507. Surprisingly, Anne Tucker recently echoed the attitude that women somehow have innate gifts that aid them as photographers, in *The Woman's Eye* (New York: Knopf, 1973), p. 3.

¹⁶"Kate Matthews, Camera Artist," p. 507.

¹⁷Lilian Brackett, "A Recollection," p. 4.

¹⁸Kirk Varnedoe, "Artifact or Fact Art: Transparent Problems in Photography," *Arts Magazine*, June 1975, pp. 60-63. See also Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1977).

¹⁹"In a Lighter Vein: Bernard Shaw on Photography," in *On Photography*, ed. Beaumont Newhall (Watkins Glen, New York: Century House, 1956), p. 145. Susan Sontag argues that the idea that the camera presents a more accurate, a more naive version of reality than other kinds of images is an illusion: "But despite the presumption of veracity that gives all photographs authority, interest, seductiveness, the work that photographers do is no generic exception to the usually shady commerce between art and truth. Even when photographers are most concerned with mirroring reality, they are still haunted by tacit imperatives of taste and conscience" (*On Photography*, p. 6). Whether this is true or not, in Miss Matthews's case the fact that we believe the camera does not lie enhances the odd disjuncture between illusion and reality.

²⁰Creighton Gilbert, "Kate Matthews, Photographer," a catalog of an exhibition, University of Louisville, Allen R. Hite Art Institute, June 1956.

²¹"In a Lighter Vein," p. 145.

²²Annie Fellows Johnston, *The Land of the Little Colonel* (Boston: I. C. Page, 1929), p. 121.

²³Interview with Lilian Brackett.

²⁴Interview with Lilian Brackett.

²⁵Interview with Lilian Brackett.

²⁶Interview with Lilian Brackett.